1:Lipkind E-5 (1937) 1948 SP9 Caraja SP9

Young men wear large armlets almost 12 inches (30 cm.) long crocheted of cotton with hanging fringes.

Women wear a bark-cloth girdle, which is wound round the body and under the crotch and looped over, hanging down in front. Feather headdresses of a number of different designs are worn by men on festal occasions. Men tie the prepuce with a firmly wound string and wear a string belt.

Elaborately decorated woven belts with hanging ema feathers are worn for wrestling matches. Bird down is glued on the shoulders, arms, and legs. Body painting is very elaborate, and designs covering the entire body are carefully executed with genipa. Urucú is spread generally, with accents on the cheekbones, the nose, and the upper arm.

TRANSPORTATION

The *Carajá* manufacture elongated dugouts, neatly adapted to landing and freeing their craft among the sandbanks.

MANUFACTURES

Bark cloth.—Bark cloth is made of *Apeiba* bast, soaked, beaten with flat stones, and dried until it becomes very soft and white.

FIGURE 20.—*Carajá* manufactures. *a-d*, Pottery; *e*, wooden scoop. (Redrawn from Ehrenreich, 1891 b, figs. 5 and 14.)

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PLATE 22.—Carajá paddles, gourds, and basketry. (After Ehrenreich, 1891 b.)

[End Plate 2]

* /15 cont./
532 I was able to observe two sand pictures in relief, which were also made by Manoel.

Fig. 102 /see p. 26/ represents a woman. The sexual parts were marked out by a small stone.

Fig. 103 /see p. 26/ is a crocodile. It could just as well be any other long-tailed animal.

b) Gourd drawings

[415] are found on gourd containers for oil. They are made by taking off the top layer with a knife. The figures are a kind of silhouette, since they stand out in darker color against the light background. /Fig. 104 appears here./

Fig. 104 /see p. 26/ represents an entire stag hunt. This is the only representation of a scene that I found among the Karajá. The figures are, in order, dog, stag, rider, dog, man.

[534] A ládēni mask carved on the gourd rattle (Plate VI, Fig. 105 /see p.52 /) does not differ much from the sand drawing of the same mask (Fig. 97 /see p. 25/).

* 532 /16/
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c) Sketchbook Drawings
(Plate VI-VII)

While these types of representations were familiar to the Indians, at first they did not know how to begin with the pencil and sketchbook. I first had to show them this manipulation; then they would try, always timidly at first, to see whether the pencil left a line behind it, but then went courageously to work with sure strokes. There were some who set about it very clumsily, whereas others were very skillful at it (1). Many

1. For the distribution of sketches among individual artists, see Appendix 2 /not translated; see the foreign text/.

/25 cont./

531/205 with outspread wings, not unlike the Austrian double eagle. It is further developed by hooks attached vertically to the side bars; see the drawing in Fig. 189c /see p. 55/ and the carving on the half-gourd in Fig. 189d /see p. 55/. It should be noted here that I received other names for this decoration in simple line execution without the counterpart of two corresponding continuous lines; the decoration in Fig. 189e /see p. 55/ was also called (kaďă)

[415]

Fig. 206 a-d. Oil gourds, carved.

bleh̆ẽ, hãdõ, and t̆õmã, the simple serrated pattern (Fig. 189f /see p. 55/) õĩsõmaũdi.

7. Serrated patterns õãõã = gavião. Found plaited on baskets (Fig. 190a /see p. 55/), carved on gourds (see Fig. 204a /see p. 57/). The sketch reproduction which follows singly and with counterpart (Fig. 190b /see p. 55/), was also called dũbõtẽ. The basket pattern (Fig. 190c /see p. 55/) is similar; the basket patterns in Fig. 190 d and e /see p. 55/ are further developments.

8. The meander, also called õãõã, is found plaited on baskets and fans (Fig. 191 /see p. 55/), carved on rattles (Plate VI /see p. 52/, Fig. 105). The sketch reproduction is given by the left pattern in Fig. 189c.

9. Small spirals. Basket patterns (Fig. 192 /see p. 55/).

10. Spirals standing on the tips. Comb pattern (Fig. 193 /see p. 55/).

11. Pattern of unknown meaning; found plaited on combs (Fig. 194a /see p. 55/), crotchet needles (Fig. 194b /see p. 55/), and bows.

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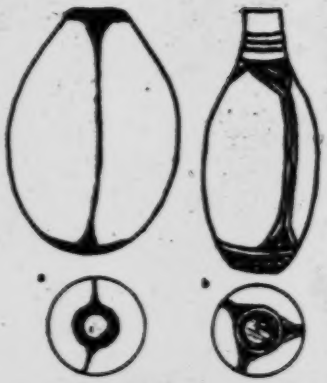

Fig. 207 a and b. Resonance gourds. (Including their bottom surfaces.)

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Fig. 208 a and b. Ear rods.

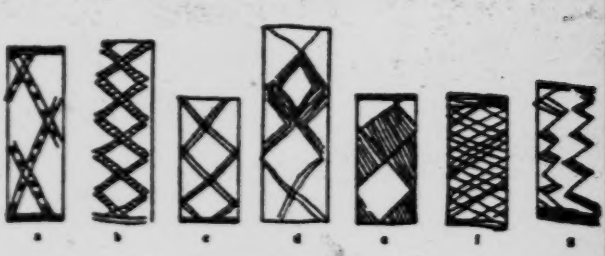

Fig. 209 a-g. Ear rods.

[415]

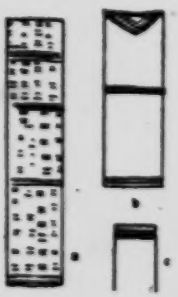

Fig. 210 a-c. Ear rods.

Fig. 211 a and b. Ear rods.

Fig. 212. Gourd ladle.

Fig. 214. Gourd ladle.

/26 cont./

53/ spite of two attempts, did not quite succeed, is similar.

21. The cross, lālădjă = urubu. Found as gourd-carving [534] on a rattle (Fig. 203a /see p. 57/) and as a sketchbook drawing (Fig. 203b /see p. 57/). According to Ehrenreich ("Beiträge," Fig. 16c) a lizard is represented in the form of a cross.

/27/ I furthermore obtained a gourd (Fig. 204 /see p. 57/) which bears no fewer than 20 different figures, five of which are patterns discussed above. The individual figures are as follows:

a) ŏäoă = gavião; b) dōlĕ = parrot; c) ăndādōlă = arara; d) lālă = urubu; e) kŭōlĭ; f) klāŏbĭ = monkey; g) wātĭ = stag; h) tĭlŭ = excrement; i) krādjăĭqŭ /Fig. 215 appears here/ = sexual parts of the Karajá Indian women; k) bĭŭ = rain; l) bĕnŭ = navel; m) ōmālūdĭ; n) djŭĕtă = piranha; o) kjŏlŏză = dog; p) ūōhŭ = arrows; q) dōnōlĭ = lance; r) ŏdābŭjă; s) ŭōmă; t) hădŏ = house; u) kŏdūnĭ = tartaruga.

Unfortunately it was broken on the journey, so that, apart from the plaiting patterns, only the figures a, e, k, l, o can be recognized with certainty.

2. Carved decorations

are in part different from these plaiting patterns; they show quite distinctive features. Two half-gourds have distinct edge strips [415] (Plate XI /see p. 57/, Figs. 201a and 202a). Two gourd containers for feathers are decorated with strange decorations (Plate XI, Fig. 205). The gourds for oil bear the ornamentation on the /Figs. 216 and 217 appear here/ upper part around the opening, usually in four parts (Fig. 206a to c/see p. 57/), rarely with [534] more parts (Fig. 206d /see p. 58/). The resonance gourds for the signal trumpets are decorated over the whole expanse, in two parts in Fig. 207a /see p. 60/, in three parts in Fig. 207b /see [30] p. 60/. Of other carvings only carved ear-rods are found. These have the following decorations; spirals (Fig. 208a /Figs. 218-220 appear here/ and b /see p. 60/), intersections (Fig. 209 a to g /see p. 60/; the decoration in Fig. 209f was called ĭlĕdĭlĕgă),

1, 2 [see p. 62--Ana/yst]

[Text continues on p. 63]

/27 cont./

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Fig. 215 a-c. Gourd ladles.

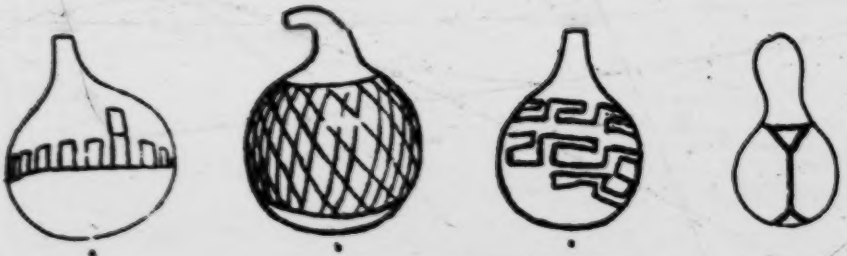

Fig. 216 a-c. Gourd ladles.

Fig. 217.
Gourd ladle.

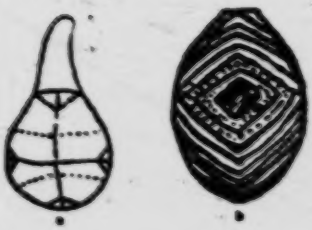

Fig. 218 a and b.
Gourd ladles.

Fig. 219.
Gourd ladle.

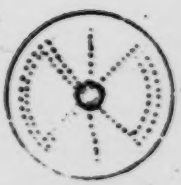

Fig. 220.
Whole gourd,
viewed from above.

/27 cont./

531 horizontal sectioning (Fig. 210a to c /see p. 60/), vertical sectioning (Fig. 211a and b /see p. 60/).

3. The half-gourds and whole gourds decorated by painting have a quite different character.

[415] Only one gourd ladle colored with paint is found (Fig. 212 /see p. 60/). It shows a black edge, simple zigzag line, and a cross in the middle.

/28/ All the others show poker work. Fig. 213 (Plate XI /see p. 57/) represents the first attempt at this by a small girl. The gourd ladles are very diversely decorated. The edge has a row of triangles (Fig. 214 /see p. 60/), or tree-like branched figures usually extend from it toward the center (Fig. 215 a to c /see p. 62/). /Fig. 221 appears here./[1] The patterns in Fig. 216 a to c /see p. 62/ are arranged in horizontal strips, in Fig. 217 /see p. 62/ in vertical strips. In Fig. 218 a and b /see p. 62/ the whole surface is filled in with one pattern, in Fig. 219 /see p. 62/ with different patterns. Plaiting patterns are represented only in Figs. 216c and 219. Whole gourds are either decorated only on the upper part (Fig. 220 /see p. 62/), or in a central zone reaching around them (Fig. 221 a to c /see p. 64/; b and c with three parts), or only on two opposite sides (Fig. [415] 222 a and b /see p. 64/). The water-carrying vessel of the Šavajé (in Fig. 223 /see p. 64/) shows very crude poker work.

531 462 [512] [173] 4. The artistic activity of the women is quite different from this of the men. It is very rare and in part has been taken over from the Brazilians. The women do not use the patterns of the men. It must be said that the women stand far behind /Figs. 222-224 appear here./[2] the men artistically; for although they also plait and make pottery, they decorate their products only in the rarest cases. Homemade decorations are found on a mat, the apron of a clay doll, and on spinning whorls. The mat 531 [245] (Fig. 224 /see p. 64/) is patterned by plaiting in bundles of black-dyed fibers in the fashion illustrated. One sees immediately that on the right the upper pattern is the negative of the lower one. On the doll's apron (Plate II /see p. 48/, Fig. 26) the red and

[1] [2] [see p. 64--Analyst]

[Text continues on p. 65]

/28 cont./

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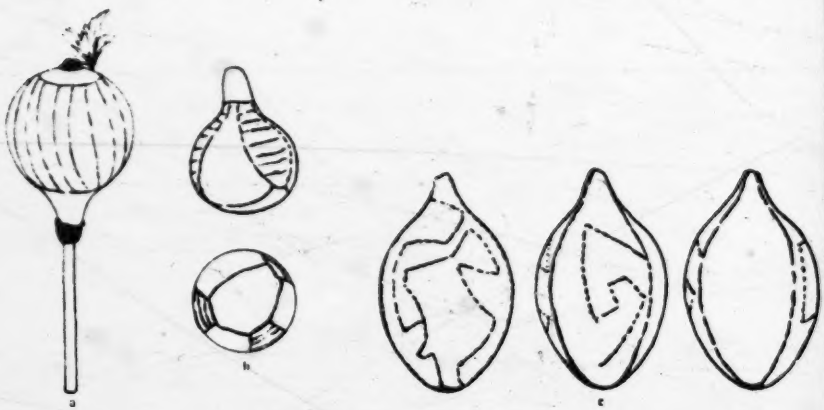

Fig. 221 a-c. Three whole gourds (b with bottom view, c unrolled).

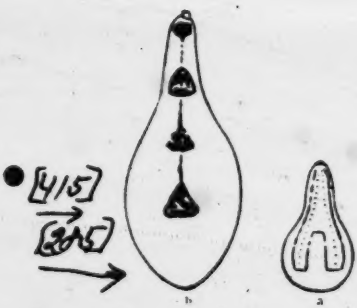

Fig. 222 a and b. Whole gourds.

Fig. 223. Water vessel.

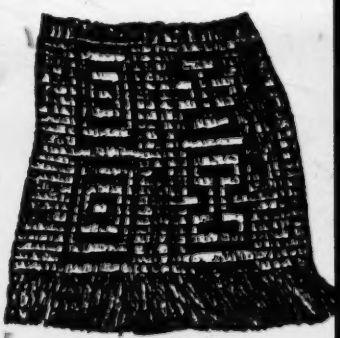

Fig. 224. Decorated mat.

/28 cont./
black decorations are somewhat reminiscent of the decorations of the men. The clay spinning whorl (Fig. 225a) is provided on one surface with fine incising which is arranged in two concentric circles, with

Fig. 228 a and b. Small clay utensils for play.

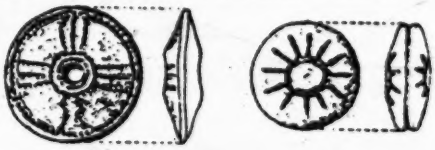

Fig. 225. Spinning whorl, a) of clay, b) of white earth.

Fig. 226 a-d. Tobacco pipes of clay.

Fig. 227 a-e. Decorated eating dishes, export goods.

four spokes divided up several times, in between. /29/ The spinning whorl made of white earth (Fig. 225b) has a circle cut into it on both sides, from which rays extend. These indentations are made red and black.

The decorations on the clay tobacco pipes and the clay bowls were probably taken over from the Brazilians.

I found clay tobacco pipes only in the villages near S. José. They were evidently taken over altogether, and with them the ornamentation as well, from the Brazilians. It is true that their form is now made by the Indians rather differently from the Brazilian form, with a wide base which is lacking in the Brazilian one (Fig. 226 a to d).

/29 cont./

531 415 [1044] [439]

Clay bowls, in export form and decorated with red paint, were also produced only in the uppermost villages and actually as export goods. The decorations are limited /Fig. 227 appears here/ mostly to the upper edge; only rarely do they extend farther down. Despite their simplicity, they have a very pleasing effect (Fig. 227 a to e /see p. 65/). Moreover, a crudely [524] decorated play-bowl of the Karajá (Fig. 228a /see p. 65/) and a small clay bowl, likewise painted on the outer surface with red patterns, which comes from the Šavajé living with the southern horde of the Karajá (Fig. 228b /see p. 65/), were found.

000 /Appendices I, "Distribution of the Objects and Drawings among the Individual Tribes," II, "Index of the Figures and Patterns Drawn by the Same Persons," and III, "Systematic Index of the Objects Represented," pp. 30-31, have not been translated; see the foreign text./

/13 cont./

342 principally to close off the narrow sides. To the right and left of the door are planted two high poles which give the palm-leaf layers of the front side more solid support.

352 [513] The interior furnishing of the houses is rather simple. Part of the floor is covered with buriti mats which also serve as an underlayer for sleeping. A smooth wooden cylinder pushed underneath represents the pillow. The various storage baskets, the containers for ornamental feathers, the finished feather ornaments, bottle gourds, and other things hang from the horizontal beams. Bows and arrows are stuck in the rafters. Lances and clubs stand in the corner, always at hand. Some sledge-like stools, as well as pots and gourd /cuia/ bowls of varying sizes complete the household equipment.

353 [415] [239] [342] 352 415

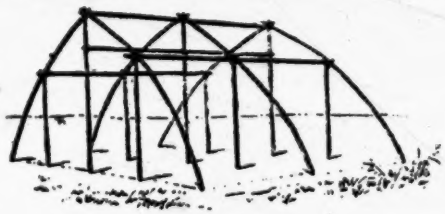

Fig. 3. Hut construction.

346 [532] At some distance from the village is found the somewhat differently constructed "medicine hut," where the mysterious dance masks are stored. It has the form of an ordinary rancho, with a steeply sloping roof, and is tightly closed on three sides, whereas the side facing the village is wide open. Female creatures may not venture near it. [184]

[114] Castelnau already makes mention of it. Couto Magelhães in his first report speaks of a hut which serves as an arsenal for storing weapons. Nothing of this sort is known to me. Evidently he means by it this mysterious sacred place whose true purpose no one wanted to reveal to him. We shall return to it in the following.

825 It is also noteworthy that in front of two Sambioa villages dead king-vultures (Sarcoramphus papa) with outspread wings were fastened on a high frame of poles. They are probably supposed to scare away demons in the manner of the bird figures carved out of wood in front of Malay villages.

/16 cont./

392 Naturally the Karaya try to maintain the fire as long as possible and make a new one only when necessary. On longer boat trips glowing pieces of wood are always taken along on a bed of sand.

252 Meat and fish are roasted on a spit over a hot fire or laid directly on glowing coals until the uppermost layer, or the skin, is completely charred. The ashy parts of the latter, in combination with the reserved juice, make the use of salt unnecessary to a certain degree. Only the Karayahi have begun to become [413] accustomed to European salt. Salty soils, such as are found [317] in the campos at the so-called barreiros /clay pits/, as well as the ash of various woods, must serve as substitutes. Fish are probably also boiled.

Corn on the cob, aipim roots, sweet potatoes, and some palm fruits are likewise roasted over the fire.

The preparation of manioc is much more primitive than among the Xingu and Amazon tribes. The roots, provided with [412] deep cuts, are put in water for several days for maceration, then freed of the skins with knives or sharp shells, and pulverized on the grating board (<u>åranã</u>), a biconvex board about three centimeters thick, with several rows of short buriti thorns in the middle (Pl. VIII /see p. 110/, 4).

The pulverized mass is pressed with the hands, probably [415] also with the aid of stones, to remove completely the poisonous juice, the largest part of which has already been taken out by the maceration, and then, washed and drained in peculiar little baskets (<u>uãriri</u>, see p. 41) plaited out of flexible cipos, dried in the air. By drying it in shallow pots one thus obtains the "water flour" (farinha d'agua) also generally widespread on the Amazon. Because of fermentation during the maceration, it has a slightly sour flavor, but can be kept much longer than the "farinha secca" /dry flour/ of trade, made out of the fresh root. This type of preparation, however, does not seem to be the original one practiced by them. More often, in accordance with an old national custom, the dried mass (puva, <u>beerõ</u>) is baked in large loaf-like lumps after several washings. Finally, small flat

/16 cont./

252 cakes (beijus, ibrä3eko), likewise roasted in pots, are made from the freshly treated root.

273 In combination with maize, manioc flour is also used to make their most popular beverage, uierŏ. Pounded maize is poured into the boiling manioc and stirred well. /17/ When it is sufficiently soft, the mixture is allowed to cool. Then the settlings are chewed by the women in true Indian fashion, whereby the whole thing turns sour and ferments after standing for several days. A sourish beverage something like water gruel is produced, to which honey or sugar-cane juice is sometimes added. The effect is slightly intoxicating.

415 412 [230] The kitchen utensils are simple, but nevertheless somewhat more complete than, say, among the Xingu tribes. Besides earthen pots and gourd containers, as well as mussel shells of the Anodonta and Hyria avicularis serving as spoons, there are already real spoons made of wood or clay (cf. Fig. 5 /see p. 38 / and Fig. 14 /see p. 51 /).

264 Etiquette demands that everyone eat by himself, turned away from the others. Anyone who transgresses must endure the ridicule of the others.

Tools and Implements. Industry and Skill.

177 The industrial activity of the Karaya no longer presents a wholly unclouded picture inasmuch as the original tools have been supplanted more and more by imported ones.

412 172 No details are known about the form and material of their old stone axes. Among the petroglyphs of Martirios Island, however, which undoubtedly are to be ascribed to the ancient Karaya, one sees human figures depicted with stone axes in their hands (see p. 94). The same form is exhibited by a stone ax of unknown origin in the Trocadero Museum in Paris, the handle of which is wrapped with the plaiting in zigzag and cross patterns characteristic of Karaya work. Possibly the piece came from the Castelnau expedition.

/19 cont./

411 Of the three specimens the largest has a total length of 72.5 centimeters, of which 14.5 make up the handle (Pl. VI /see p. 108/, 6). Moreover, there is a children's throwing board 38.5 centimeters long.

[824] The arrows thrown (kãura) are 150-180 centimeters long, unfeathered cane pieces made of uba (Gynerium saccharoides) with inserted, 12-20 centimeter long end-knobs of palm wood, which are covered with a thick layer of wax. Thus they should be considered only as sporting equipment. That tradition still knows them as weapons, however, is shown by the legend given on p. 85 (Pl. VI /see p. 108/, 7).

323 Ceramics. The art of making pots, practiced exclusively by the women, is not especially developed. Although the technique leaves little to be desired, the forms are rather simple.

[517] An artistic desire to reproduce natural objects, animal shapes, etc., as among the Xingu tribes, is not expressed in them. Everything is reckoned more in terms of the practical.

As almost everywhere in South America, the vessels are made without a wheel by putting rolls of clay over one other circularly or spirally. By patting with the dampened hand and continuous smoothing with pieces of bone and mussel shell, the pot finally reaches the desired shape and strength.

[113] According to Couto Magelhães (Archiv. do museu nac. Rio, p. 77) the ash of certain vines is mixed with the clay; their silica content makes it more resistant.

According to further information from the above observer, the firing of the pots is done, after superficial drying, in a peculiar manner. A hole is made in the side of an earth termite nest, and it is heated. The vessel is put in, and under it there is made a second opening communicating with the first one, with a fire maintained in it. A third opening at the top serves as a chimney.

•415 106 The collection shows the most important, but not the largest types of vessels that occur (Fig. 5 /see p. 38/).

/19 cont./

●415 1. The most common form can be described as two truncated cones with their bases touching. A tall model with a narrow opening and a shorter one with a wide opening are in use.

2. Wide open, deep bowls of similar basic form serve as cooking pots.

3. Flat, round plates, perhaps imitated from European forms.

4. Low elliptical double bowls with a partition running lengthwise.

5. Cylindrical pots with bent or projecting rim.

[191] 6. Small bowls (uatiui) with three feet, used especially by children; an analogous form is found in Ecuador.

7. Clay spoons.

The vessels do not have handles; instead bast cords are wound around the neck of the pot or drawn through the edge.

[824] The gourd bowls (ũša) (fruit of Crescentia cuyete) also belong among the vessels. They are not found here in the size and diversity of form as among the Xingu /20/ tribes by far. On the other hand, they are much more carefully prepared and dried, and possess incomparably greater durability. They are usually [53] blackened inside and out and provided with engraved decorations (Fig. 6 /see p. 38/ and Fig. 10 /see p. 47 /). Painted gourds, like those of the Xingu tribes, do not occur.

415 In their natural shape, i.e., not cut through and provided
534 with a round opening only at one pole, and also with hanging cords (Pl. VIII /see p. 110 /, 7), they serve as bottles or containers for smaller /Fig. 5 appears here/ objects, such as seeds, decorative feathers, and such things; with a wooden handle and the seeds left inside, or pebbles, they serve as a dance rattle (uärŏ). [531] As such, they are often decorated with bands of feathers hanging down (Pl. X /see p. 112/, 1 and 2). /Fig. 6 appears here./

285 Plaited work, in view of the inexhaustible wealth of plant material which the bounteous nature of South America puts at the disposal of the savage primitive inhabitants, occupies the most prominent place in Indian home industry. Actually it forms the yardstick of the culture of these tribes. The Karaya are second to no other nation in this art, but their works are distinguished

/20 cont./

285 less by decorativeness than by practicality, care in execution, and diversity of form.

[824] The leaves of the uaguassú and buriti palms serve them for making mats. The diagonally plaited leaf pinnae of the former provide, as was mentioned above, an important material for

•415

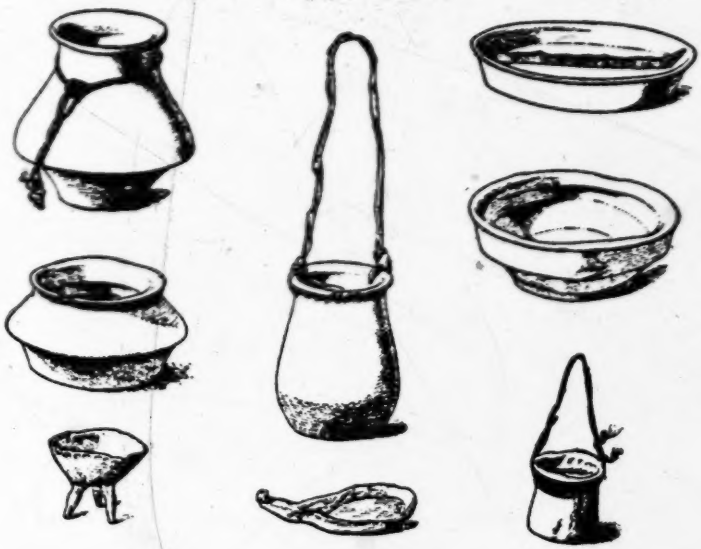

Fig. 5. Types of clay vessels (1/6).

[531]

Fig. 6. Gourd bowl with decorations.

285 house construction. These simple mats are also used for floor covering; because they are so easy to make, they are usually put together at the moment of need.

The true mats (esteiras), which are used as an underlayer while sleeping and as tent roofs, are made from the finely divided fan-leaves of the buriti palm. The tender fibers, split lengthwise, are always stored for use in braidlike plaited skeins.

/21 cont./
285 lengthwise. The sides and the double bottom are formed by the leaf pinnae crossing twill-like (Pl. VIII /see p. 110/, 17).

3. Rucksack-like bags with cords to hang them up (mansi) are made out of buriti leaf-fibers. Black waimbē strips are plaited in longitudinally (Pl. VIII, 15).

4. The elastic, bottle-like baskets of buriti leaf-strips in twill plaiting (moti) present a peculiar shape. In the smaller specimen the expansibility is increased by tying a row of new leaf-strips below the neck, which are knotted to each other above the base strips (Pl. VIII, 9 and 11).

• [415] 5. For the storing of feather ornaments and the like, there are the double baskets of uaguassũ pinnae in an elliptical shape. They consist of two completely equal halves, one of which is pushed over the other as a cover (uarabehã). The leaf strips, each covering half of the other, are sewed together over an elliptically curved palm-wood edging as a rim. A longitudinal stick gives the bottom solidity and is connected with the other half by a string (Pl. VIII, 6).

6. Boat-shaped hanging baskets (lala) of carandasinha leaves. In the more complete specimens the edge formed by a split leaf-stalk is covered with black jangada bast and provided with
[531] a similar hanging-cord. The plaiting shows a rectangular mirror-pattern, in which a cross decoration is drawn with red lacquer (Pl. VIII, 6).

[415] 7. A large, rectangular bag with carrying band serves for storing tobacco. Two pieces of palm leaf are fastened together with a middle rib to make one long side of the bag. Their pinnae are interwoven and with their knotted ends form the opposite long side (Pl. VIII, 12).

8. The small tobacco pouches of the men, made out of carandasinha, are very nice. A continuous piece provides the front and back sides, bottom, and cover-flap. The side parts are sewed in separately with a strip running over the bottom. The entire plaiting is horizontally running twill.

9. Small baskets of split cane with a rectangular bottom, but round opening, in three-splint twill plaiting. The sides show

/21 cont./

285 vertical striping. By turning the diagonal splints toward the outside, there arises on each side a diagonal cross-pattern in dark color. All the splints come together at right angles at the bottom.

10. Round shallow baskets (uäriri) made of pliable vines,
● [415] whose vertical splints join at the bottom in four groups intersecting at right angles (Pl. VIII /see p. 110 /, 14), serve as sieves.

11. A spherical basket for storing raw cotton has a quite similar plaiting. The vertical strips are of less pliable material (Pl. VIII /see p. 110/, 16).

283 The textile industry of the Karaya is essentially still plaited
[824] work. Primarily natural vegetable materials, the fiber of the buriti and certain Bromeliaceae, as well as the varieties of bast of the Malvaceae (embira and jangada) known for extraordinary cohesion, provide material for threads. Finer threads are made by rubbing the fibers between moistened hands or between hand and thigh. Stronger ones are then twisted out of these in the manner described by Im Thurn, op. cit., p. 284, a method which, moreover, is also practiced by every Brazilian sertanejo /inlander/. The thread and strands thus obtained are, however, used almost
[286] exclusively for twine, cords, and bow strings. To be sure, mesh goods is knitted out of them with long wooden needles, for example, fishing and carrying nets, as well as peculiar, collapsible caps of cotton thread, which are decorated in various ways with feathers (see p.44).

The true weaving material is cotton. The hand spindle (ă-θondăă) in the usual form, a round disk of bone or fired clay, serves for making thread. It bears in its pierced center a palmwood stick about a foot long, provided on the lower end with a sharply /22/ offset knob. The stick is set in motion by stroking
[532] it on the hip in a turning motion. One of the clay whorls here is spherically decorated with four human faces carved around it (Fig. 7 /see p. 42/).

286 The loom, or rather plaiting apparatus, on which the sleeping nets are made, is as simple as possible. Two strong wooden poles are rammed into the ground at a distance of 2-2 1/2 meters. The central roof-supports of the hut can serve as such. The warp

/24 cont./

535 often bear rattles of Thevetia pods. Other belts are entirely made up of the latter (Pl. X /see p. 112/, 8-10).

Around the knee or ankle joints the dancer places bands from which strands ending in rattles and tufts of feathers hang down. They are held apart by a horizontal wooden stick and are sometimes covered with a thick layer of white down feathers (Pl. X, 4).

412 531

301 937 939

Fig. 9. Comb (1/4).

Necklaces in their original form are no longer seen. Pierced animal teeth and stones, shell disks, etc. have long been supplanted by glass beads imported in great quantities. The white and black beads of the cheap "rosaries" widespread everywhere

415 531

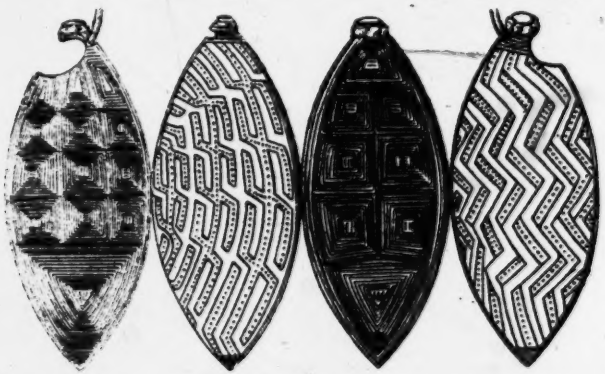

Fig. 10. Decorations on the gourd vessel of Pl. VIII /see p. /, 7 (1/4).

301 in Goyaz are the most prized, but they are strung in a manner corresponding to the national taste. A whole series of short strings goes around the neck as tightly as possible (cf. Pl. II /see p. 104/, 2; III /see p. 105/, 1). From the lowermost hangs a number of small chains which have small fruit shells or tufts of feathers at the ends.

/78 cont./ [Plate II. Karaya. (cont'd)]

142 291 301 302 411 2. Two Sambioa warriors en face. The man on the left with the feather diadem lurina on the back of the head (see p. 44), bow, arrows, and club in his hand, the one on the right with the small wreath-diadem (Pl. IX /see p. /, 6) and strings of glass beads wound tightly around the neck. The large lower-arm cuffs identify him as unmarried.

Pl. III. Karaya. Karayahi Groups (taken in the last "summer camp" on a river island above the northern tip of Bananal Island).

1. Men, two of which wear arm-cuffs and knee-bands. One has the small feather rosettes with a central disk of mother-of-pearl in his ears (see. p. 46). Face painting with soot is recognizable. The straw hat of the older man sitting in front is not the one mentioned on p. 20, but a model directly borrowed [501] from the settlers. In the background two long canoes and farther to the left in the distance the small Araguaia steamer.

342 361 516 2. Women, children, and young people sitting on the ground in front of the tent-roofs of the summer camp, which are made of mats. Two araras on the pole to the right, at the left on the bank a jabiru (black-headed stork).

Pl. IV. Karaya. Villages.

133 342 361 574 1. Full view of the first village of the Sambioa.
2. Reception scene in the third village of the Sambioa.

291 342 351 354 415 Pl. V. Karaya. Chief's hut (fourth village of the Sambioa).

Group at the cooking place in front of the entrance.

411 Pl. VI. Karaya. Weapons.

1. Bow with wound bowstring and feather tassel (1/8).

[Plate VI. Karaya. (Cont'd.)]

/78 cont./

411 2, 3. Arrows with palm-wood knives (1/6).

4. Arrow with bird-bone tip (1/6).

5. Bird-arrow with blunt, knob-shaped tip (1/6).

6. Throwing board (1/6).

7. Arrow thrown by it, with blunt wooden tip (1/6).

8. War arrow with ray-spine tip (1/6).

9. War arrow with taquara-cane knife (1/6).

[531] 10. Lance with shaft-plaiting (1/9).

11. Flat club of the Šambioa chief Ambura (from the collection of Leite Moraes (1/9).

12. Plaiting pattern of the latter (2/3).

13. Grooved, round club of Ambura (1/9).

/79/

Pl. VII. Karaya. Cotton Work.

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291
301 1. Large black and white striped sleeping-mat or cape (1/8).

2. Fringed hangings of twisted cotton thread to be worn hanging down from the neck over the chest and back. Dyed with urucú red (1/8).

3, 4. Black, closely woven body-belts for small children (1/8).

5. Black tassels with pierced snail shells tied on in pairs with plaited cords taken doubled. Worn by small children around the neck (1/6).

6. Knee band of unmarried persons (1/8).

7. Black, closely woven forehead-band with rectangular mother-of-pearl disks sewed on (1/8).

8. A pair of tightly knitted, red, lower-arm cuffs, mark of the unmarried state (1/6).

Pl. VIII. Karaya. Oars, Gourds, Plaited Work.

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412 1-3. Oars with fish patterns (1/9).

●415 4. Cassava grater (1/9).

5. Small tobacco pouch (1/8).

/79 cont./ [Plate VIII. Karaya. (Cont'd.)]

415 285 6. Large, boat-shaped hanging basket with red cross-decorations put on it (1/9).

7. Round gourd container with hanging cord (1/13). Pattern for it, see Fig. 10 /see p. 47/.

8. Double basket for storing feather decorations (1/9).

9. Large, bottle-shaped basket (1/8).

[293] 10. Eyeshade (1/8).

11. Small, expansible bottle-basket (1/8).

[286] 12. Large tobacco pouch with cotton, black-patterned carrying band (1/8).

13. Buriti foot-mat with black bast woof (1/8).

14. Flexible sieve-basket (1/8).

15. Rucksack-like bag (1/8).

16. Round basket for raw cotton (1/8).

17. Large, round carrying-basket with strong carrying-cord of bast (1/8).

Pl. IX. Karaya. Feather Decorations

237 292 301 1. Helmet-like headdress, probably belonging to 7 (1/6).

2. Horseshoe-shaped headdress to be worn on the back of the head. Edge feathers white. Red arara feathers in the center and on the ends. Cover feathers blue, red, and green mixed (1/6).

3. Cylindrical headdress of thin sticks covered with small yellow and red feathers (1/6).

4. Plaited cap with yellow-red feather rosettes (1/6).

5. Large diadem of white-red feathers (1/6).

6. Everyday diadem of the warrior. A ring covered with red-yellow feathers (1/6).

7. Large, fan-shaped feather decoration, three-quarters closed, probably to be put around the lower part of 1 (1/6).

8 and 9. Festive arm-bands made of ounce skin with tufts of feathers (1/8).

10. Ear decorations. Feather rosettes with central shell plates (1/8).

4: Ehrenreich--105 E-5 (1888) 1891 SP9 Caraja SP9

Plate III

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4: Ehrenreich--107 E-5 (1888) 1891 SP9 Caraja SP9

Plate V

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4: Ehrenreich--110 E-5 (1888) 1891 SP9 Caraja SP9

Plate VIII

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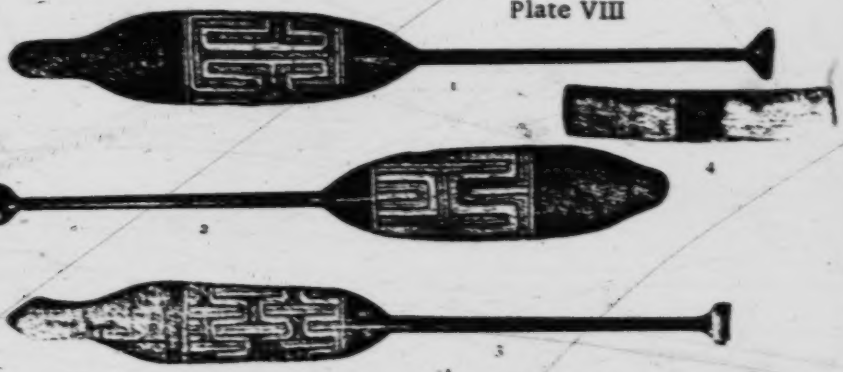
[412]



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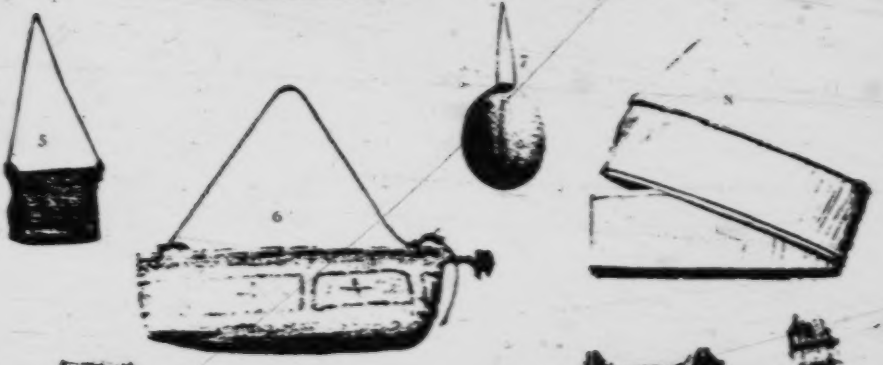

[293]
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Plate 12

1. Cooking place of the Karaja Indians.

3. Mask hut in Village 7 (South Horde).

2. Karajá boys.

4. Karajá women and girls.

/Plate 12 faces p. 56./

/198 cont./

513 head high when sleeping. When they sleep in the open in the sand, they hollow out a pit for their bodies, put a mat over it and themselves on top of that, but in such a way that the head lies on the elevated edge of the pit; they cover themselves with the rest of the mat. It is very agreeable to sleep in this fashion, /199/ as I discovered for myself. In contrast to this, however, I also saw them lying flat on the level floor in the houses, without elevating their heads at all.

293 For fanning cool air and to drive away mosquitoes during the midday rest, plaited, patterned fans (kōlĭ; Pl. 21, Ill. 2) made of palm leaves are used.

352 532 [627] Seats are provided only for chiefs. They are the stool in animal form carved out of one piece of wood: the seat runs out on either side into a head that bears mother-of-pearl eyes with wax pupils; tassels of red-yellow parrot feathers are hung in the ear holes. The mother-of-pearl eyes are cut round on a stone and then glued on with wax. Finally, the entire stool is colored black with genipap coloring, which is applied with the palm of the hand. These stools are called kōlĭšŭ, the feather tassels kōlĭšŭlăbĕdŏsĭ. The stools are said to represent an arara (Pl. 19, Ill. 1a and b).

516 Ordinarily the Indians sit on the mats with their legs crossed under them, hand on hip, or they squat on the ground (Pl. 12, Ill. 1; Pl. 38, Ill. 1).

353 Usually no arrangement for the storing of ornaments, articles of clothing, implements, and weapons is found in the huts. Small things are stuck into the roof /Ill. 23 appears here/ or hung on [411] the posts. Bows, arrows, and lances usually lie along the side walls on the floor or lean in a corner. For the rest, baskets, gourd [415] vessels, and pots hang, stand, and lie around everywhere in the house, some of them filled with other household equipment. In [352] only two houses, in Village 6 and in Schischá, did I see along the wall stands made out of two forked sticks on which bows and arrows were placed (Ill. 23). They, too, seem to go back to Šavajé influence, for the Šavajé in Schischá used such stands.

/211 cont./

visit, the chief's wife combs and oils their hair.

412 303 The combs (zĩhŏ) consist of flat, sharpened splinters of palm wood, more rarely of taquara, which, with the flat sides laid on one another, are held together by two pairs of little sticks, one of which is fastened at the upper edge and the other at one-third of the height from the points. These splinters are interlaced with cotton threads in patterns. On either side two or three splinters project a bit above the upper edge. These extensions often bear bunches of feathers or red-colored cotton tassels and are usually connected with one another by a suspension thread. On the outer

415 531

Ill. 39 a, b.
Gourd vessels for hair oil.

412 303 side of these lateral splinters, between the two cross-sticks, several intersecting threads are often stretched. The combs are always one-sided; only in the village on the Tapirapé mouth did I acquire a double-sided comb (Pl. 21, Ill. 1e). The shapes of the combs may be traced back to three basic types: a simple rectangular comb, wide combs with small curved lateral rods and converging teeth, and finally trapeze-shaped combs (Pl. 21, Ill. 1 a-d).

303 824 415 531 The hair oil (tālĭ) is made from the seeds of palm fruits. The fruits of the coceiro (āhădĕtĕ), as well as of the tucum palm (hālŭ), were mentioned. The oil is stored in special whole gourd-vessels (tālĭlŭkŭ), which are usually decorated with large designs made by peeling off the upper layer of the gourd rind (Ill. 39 a, b). Tufts of raw cotton are tossed into these oil-filled gourd vessels and now become saturated with oil. They

/213 cont./

386
[438]
[415]

Ill. 40 a, b.
Urucú oil-color in trade packaging.

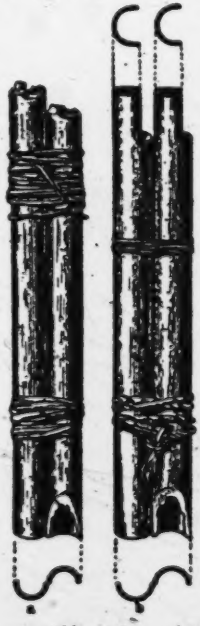
Ill. 41 a, b.
Color bowls.

302 413 a serpentine line (bũltĩ; according to Kuriśi, however, naũẽkiẽlãzĩ = ostrich crown-tuft). These stamps are usually only one-sided (Ill. 42a); only once did I come across a two-sided stamp, which at one end bore the serpentine line, at the other two semi-circles, one above the other (Ill. 42b). The boy in Ill. 2 on Plate 38 is painted with the serpentine-line stamp.

302 In the painting we distinguish between full painting and patterning.

[291] The full painting "is their suit of clothes" (Kuriśi's statement); "it protects them from mosquitoes just as their suit does for the Christians" (Mauzĩ's statement).

The patterning, on the other hand, is executed only for special occasions. It is a kind of festive ornamentation. For [609] receiving strangers, for example, the villagers paint themselves with red and black designs; the arriving strangers also paint themselves before they /214/ enter the village, even if they only draw a black eye-band from ear to ear with soot scraped from the charred Campo trees.



Ill. 42 a, b.
Genipap stamps.

/230 cont./

*301 283 are called kõdẽsi, in both cases their hangings hang down only on the outer side of the arm. The lower-arm bands are worn behind the arm cuffs (dẽsi). In this ornament, too, a plaiting of the upper part sometimes occurs (Ill. 74 a, b). For such calf bands, which are worn underneath the real calf bands, /231/ two names were mentioned: ũljãũ and wõdãĭdĩ. In this case the fringe hangs all around the leg (Ill. 75).

*301 [239] b) All other ornaments are worn only by the unmarried; married persons have no feather ornaments, whereas young people are abundantly provided with them, though they seldom wear them. The ornaments most often worn are the feather caps (boys), bead necklaces, and finger rings, as well as cotton belts with feather hangings. All other ornaments seem to be worn only occasionally for dances, festivities, etc. In between times they are carefully [415] stored in the elegant, long, covered baskets. The female youth wear only necklaces and finger rings; the girls also wear feather caps and feather arm-bands. One girl nine to eleven years old wore the following ornaments: feather cap, red ear-rosettes, black neck-tassels with snail shells, feather arm-bands behind the red cuffs, black belt with gray bast-apron over it, a long black string-skirt to go with it, and, finally, calf bands (Pl. 18).

[484] [197] On journeys my Indians had no ornaments; some of them wore Brazilian clothing, as well as lip plugs and native finger-rings. Almost all of the single ones tied a piece of fish line [184] around their ankles. It was remarkable that in the villages of the north horde located north of the Tapirapé mouth there was only a little ornamentation and feather ornaments were almost entirely lacking.

[184] The village on the Tapirapé mouth occupies a special position. All strikingly divergent forms, which will be specially discussed in the following, come from this village. I cannot decide whether this is a coincidence or whether there is Tapirapé influence here.

[237] [114] Of the feather head-ornaments mentioned by Ehrenreich, I did not see the following:

/245 cont./

262 The eggs are longish and have an odor and taste somewhat re-
222 sembling train oil. The tartaruga (kŏdūnĭ) and its eggs (kōdūnĭzĭ),
[221] on the other hand, are eaten with great relish. /246/ For them,
the Indians undertake distant boat journeys up the tributaries of
the Araguaya in September to October, the laying period of this
turtle, which deposits up to 160 round eggs in a nest. All the
sandbanks are investigated and the often numerous nests emptied
(on the Tapirapé I found up to four nests on small sandbanks).
Thus, they gather quite enormous quantities of eggs. These are
[251] either eaten raw or they are cooked and dried in the ashes and
[439] then kept for a long time, so that the Indians take them home,
[437] eat them later at leisure, or are able to sell them in the Brazilian
towns (Santa Maria, Conceição) on trading expeditions, which
[225] they undertake in September and October. The turtles them-
selves are taken by surprise while laying, or in shallow water they
are caught with the hands by diving from boats or with iron
bottom-tackle. The turtles are brought home alive in great
231 quantities from these expeditions and then eaten or sold. In order
to be able to keep them for a longer time, cages are built out of
twigs bent together at the top, which are stuck in the sand in a
circle, providing shade for them. Here they are tethered and kept
until they are consumed (Ill. 6). Small turtles are raised in the
villages as a pastime.

262 Ostrich eggs (nâŭĕkĭĕzĭ) are eaten with great relish. The
222 Indians empty the entire nest and take the eggs home with them
in order to eat them cooked there.

222 Honey (bădĕrhõ) is a delicacy of which they are passionately
fond. On their boat trips they observe the direction of flight of
the wild bees (bēdĭ), designated by them as stingless, until, after
a short time, they have discovered their nests high up in the
crowns of trees. Quickly the tree is climbed and the nest cut down
[415] with the bush knife or ax. The honey is then taken out down below;
it is stored in bent pieces of bark or in gourd vessels. Bees nesting
in hollow trees are smoked out and the honey is taken out with the
hand. The often giant honeycombs are individually sucked out;

5: Krause--162 E-5 (1908) 1911 SP9 Caraja SP9

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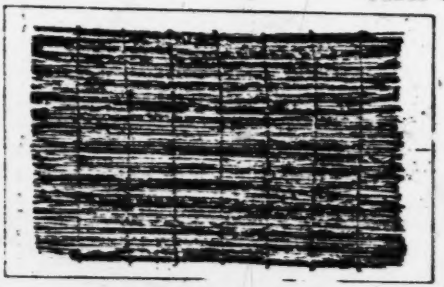
Plate 55



1. Rod sieve.

2. Sieve basket.

3. Sieve plate.

4. Modern sieve.

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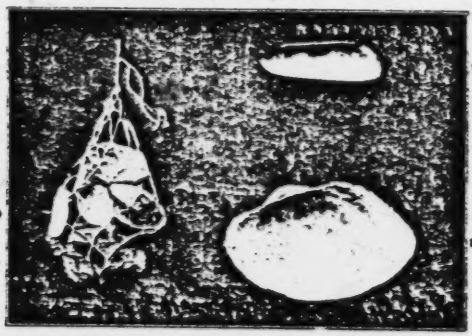

5. Shell spoons.

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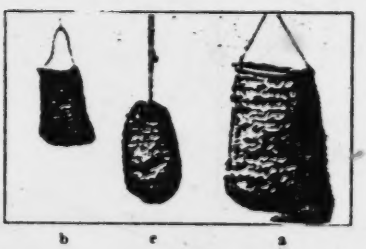


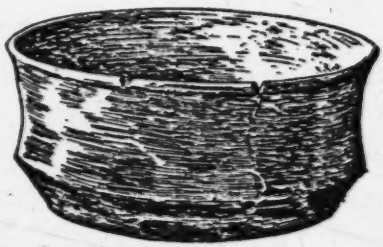
6. Tobacco pouches.

/252 cont./

372 The fire is never allowed to go out, but rather care is taken to keep it constantly burning. On boat trips the Indians take along glowing bast (hãõdẽ; Ill. 88) or pieces of slowly smoldering wood (hãdẽkẽ) on a sand base in the boat, and similarly when they go to the plantings. Apparently, therefore, they dislike drilling new fire, but would rather transfer the fire to the new place. I often had the drilling of fire demonstrated for me, but the men never succeeded in getting beyond a huge development of smoke. These attempts, however, all happened to take place in wet weather.

Ill. 87. Fire twirler.

Ill. 88. Glow bast.



Ill. 89. Cooking pot, ordinary shape.

[252] [415]

To fan the fire, fans (kõlĩ) which are plaited of palm fronds in simple fashion are used. The cooling fans (Plate 21, Ill. 2) differ from them only in that they have patterning.

252 /253/ Meat is merely roasted; fish and vegetables are [462] eaten roasted and boiled. The preparation of food is the duty of the women; they are busy with it all day. The men, too, however, know how to do it, and on journeys they roast and boil their food themselves in case of emergency. In the villages I never saw roasting hearths; these were found only on sandbanks with traces of camps. Wandering bands use them occasionally. My Karajá always built such roasting hearths

/253 cont./

on the Šavajé journey. Apparently they are used more by the men for the grilling of fish, but the men also understand boiling. 252

Roasting is done on the roasting hearths or on the spit. Meat and fish are roasted until the outer layer is charred. This strong burning makes up for the lack of salt to a certain extent. In the same way, palm nuts and other fruits are roasted in the fire, then later cracked open and eaten. In flat bowls (?) the fruit seeds of the coceiro (hõlẽnĭ) are roasted from October on. These seeds are then pounded, mixed

Ill. 90.
Double-bellied cooking pot.

Ill. 91.
Three-legged cooking pot.

[915]

with the meat of the nut, and this is then roasted together.

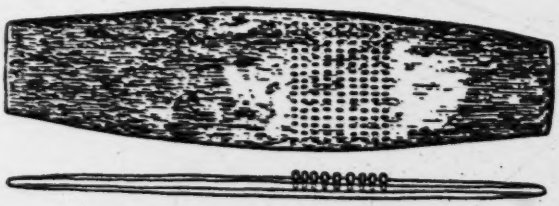
Boiling in large cooking pots preponderates by far, however. The cooking pots (wăd̆jĭwĭ̆, wăd̆šĭwĭ̆) are made of gray clay; their typical shape is reproduced in Ill. 89. They are generally undecorated. Their diameter is often tremendous, measuring up to 80 centimeters; the height, however, is generally uniform (11-14 centimeters), so that such huge pots appear more bowl-shaped. Sometimes they are covered with clay plates. Vessels of a special type are the double-bellied vessel (Ill. 90), as well as the three-legged cooking pot (Ill. 91); both were likewise called wăd̆jĭwĭ̆. [323]

Fish, for one thing, are boiled; they are cleaned, scaled, cut into pieces, and thus boiled. When pikĭ̆ fruits are in season, they are boiled with these. The chameleon is likewise skinned and boiled. Above all, manioc is prepared in this way. It constitutes the chief food. The preparation of the poisonous manioc is done as [262]

/253 cont./

252 follows: The root, provided with incisions, /254/ is placed in
412 water for several days, then scraped with a sharpened mussel shell,
237 and after that grated on the wooden grater [(k)ʊ̃lãnã̆]. The longish, rectangular, flat piece of wood bears in the center of one side several transverse rows of inset points of prejauva wood

412 →



Ill. 92.
Manioc grater.

516 → (Ill. 92). The woman kneels while grating and holds the piece of wood against her body and braced against the ground. The well-known palates of the pirarucú fish also serve as graters. After that the mass is mixed
237 → with water and placed on the rod-sieve [bŭlẽĭdjṹ, pronounced: brẽ(ĭ)djẽ̆]. This consists of thin little
415 → cane rods arranged side by side, which at rather wide intervals are interwoven with two strings, in the same way as the net coverings (Plate 55, Ill. 1). Such rod-

412 ←

Ill. 93.
Stirring spoon.

sieves serve, for one thing, as sieves for pounded manioc and for potter's clay, and then, too, as a manioc press, and finally as a base in pottery-making. On such sieves, therefore, the mass of manioc is cleaned, large pieces are picked out, and the sieve, along with the mass, is then rolled up and at the same time pressed hard with the hands, so that the poisonous juice flows out.
262 The resulting coarse flour (kẽnõdẽ̆) is cooked to a manioc mush,
412 the common food of the Indians. The sweet manioc (aipim) is
412 treated somewhat differently. It is cut up and crumbled and then pounded with the thick wooden pestle approximately one and a half meters long (hãõ̆) in the mortar about 50 centimeters high and 26

/254 cont./

252 centimeters wide (kōwŏ̄), which is worked from a tree trunk with
415 a wall three centimeters thick (Plate 40, Ill. 3). This pounded
[412] mass is placed on a sieve resting on a bowl or a pot. As such sieves, dome-shaped or hemispherical basket-sieves (wāĭlĭlĭsĭ̆) plaited of stout wickerwork are sometimes used, or flat, round sieve-plates (ŭĭtjŭ̆ ŏdāmŏ̄dĭ̆; Plate 55, Ills. 2, 3). In Schischá, modern wares are already manufactured: sieves with a one-piece wooden edge five centimeters high and fine, patterned bast plaiting, which are made essentially for use by the Brazilians (ŭĭtjon(a), Plate 55, Ill. 4). On these sieves impurities are first picked out by hand, then the sieve is taken in the left hand, and, by a rapid beating on it from above with the right hand, the mass is sieved through it. Larger pieces remaining behind go back into the mortar, are again pounded, and then /255/ sieved again. When sufficient flour has been collected, it is put in the large cooking pot, water from a gourd water-container is poured on it, and the pot is put on the fire.

252 For stirring, long flat wooden spoons (hālădā̆ŏ̄) of tarumá
[412] wood are used (Ill. 93).

[251] Ehrenreich reports that the Indians dry this flour in flat pots, in other words, make farinha d'agua, which keeps for a long time, that they leach out the dried mass (puva beero; according to my notes, bălò) several times and bake thick loaves out of it; that in small pots they make small roasted flat cakes (beiju: ibreĵeko) out of fresh roots. I neither saw nor heard anything about any of this.

Fruits that are still unripe are popularly taken and buried in the sand, where they ripen. Only then are they eaten.

252 Of spices only peppers (kāšĭwērā: the round-seeded kind) are
263 used. They are grown in the plantings; the pods are pounded and mixed with water, and the roasted fish are dipped in this sauce.

263 Salt (ĭnă̆tŭ, nòtàkànà) is lacking; only in Village 6 did they
[439] have bitter salt from the salt mine near São José, which was mixed with red earth and which they had bartered for in São José. Their
[261] hunger for salt seems to be extremely great; they are constantly begging for this condiment. But it is strange in this connection

/255 cont./

261 263 that the women usually refused salted food. Instead, however, they all ate whole handfuls of sand. Charcoal and ashes are also eaten, but all this is supposed to be very constipating. They are also said to make little pellets of clay which are eaten; the eating of them is supposed to cause jaundice.

D. Eating.

264 Eating utensils are very few in number. Roasted things, as well as boiled fish, are eaten with the fingers; mush, etc. are spooned out of the large cooking dish or out of small eating dishes.
● 415 Halved gourds are used as such and are generally decorated on the outside with carved decorations (Ill. 94). Shallow clay bowls are also customary (Ill. 95). I did not see oval clay bowls with a partition (Berlin 3866) or round and elliptical clay plates (Berlin 3863-3865), as described by Ehrenreich. Only in Schischá were [197] [537] tall clay dishes with a red border decoration made (1), evidently

[113] 1. See also my article on "Die Kunst der Karaja-Indianer /The Art of the Karaja Indians/," in the Bässler-Archiv, Vol. 2, No. 1, 1911.

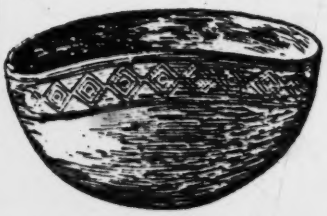
412 under Brazilian influence (Ill. 96). Mussel shells serve as spoons, and, to be sure, the three types kădālă (Plate 55, Ill. 5a), kădālă ĭĭŏlĕ (Ill. 5b), and wălăbōkădālă (Ill. 5c); also small half-gourds ĭmă lĭčlĕ, kăĭsŏ, ŭălĭ, which are generally decorated with pyrography and exhibit various shapes (Ills. 97, 98). I did not come across anywhere the spoons (katară) of wood (Berlin 3934, 35) and clay (Berlin 3870) mentioned by Ehrenreich.

/256/ To crack open the roasted palm nuts striking stones are used. Rather heavy blows are required to split the shells of the nuts. Flat stones serve as a base; as beaters, fist-sized round ones of quartz, ground conical stones, or old stone axes. All these stones come from the regions north of the Tapirapé mouth. For all striking stones the name mănă (stone) was given. Ill. 99 a-c

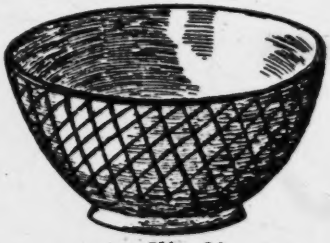
/256 cont./

412 shows a pointed cone-shaped striking stone with hollowed-out striking place and with flat base; Ills. 100-102 show three stone axes, namely, a long flat-ax, a short flat-ax, and an ax with a shaft groove running around it, whose blade is already heavily worn as a result of the pounding.

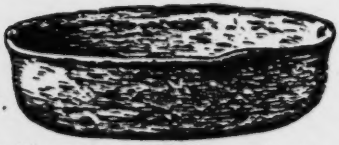
415 [53] 199



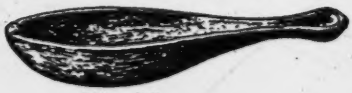
Ill. 94.
Gourd vessel for eating.



Ill. 96.
Modern eating dish.



Ill. 95.
412 Shallow eating dish made of clay.



Ill. 97.
Gourd spoon.

Ill. 98.
Gourd spoon.

Ill. 99 a-c.
a) Striking stone, b) its striking surface, c) base.

264 There are two meals, breakfast (andöldoho) at about eight or nine
/257/ o'clock, and supper (lïrösö) at about five or six o'clock. In between,
[262] however, this and that is munched, fruits, nuts, etc.; at noon they like to eat grilled piranhas (fish jacuba: djūdëä). The menu consists mostly of boiled manioc mush and fish. Much is eaten, but the people do not

/258 cont./

scorned red-deer meat and tracajé eggs; others ate these things. Enlightened (civilized) Indians, who otherwise still believed firmly in all kinds of magic, ate everything.

G. Luxuries.

The Indians are familiar with only one luxury item: tobacco (kõtĭ). They maintain that they adopted the luxury of tobacco only from the Brazilians, and, to be sure, in about the first half of the nineteenth century. At that time they obtained seed (kõtĭlătĭ) or shoots; at first they planted these in the mud, where only small plants grew, then they tried it in the plantings, where large plants grew. The custom of smoking is older, however. Fonseca reports in 1773 that they smoked their clay peace pipe in an easterly direction, apparently observing a ceremony (1).

1. Rev. trim. 8, pp. 378 and 387.

Probably they received merely another plant from the Brazilians. /259/ Today tobacco is raised in the plantings, and it is planted by the men during the rainy season by placing seed kernels into the ground. Harvest begins "when the leaves begin to hang" (in July I already saw fresh tobacco leaves hung up to dry). The leaves are picked and brought into the house, where they are hung up to dry. When they are half-dry they are rubbed between the hands ("so that the tobacco becomes black"), then hung outside the house on a pole or a special sloping rack, and completely dried. It is stored in the oblong baskets called lãlă, and, to be sure, rolled up pad-shaped by the south horde (ĭlũlăũ), plaited into a braid by the north horde (kõ(ŭ)zăă). (See Ill. 194, Šavajé /see p. 323/.)

The variety is evidently very light; its fragrance is not very pleasant, but the Indians smoke it passionately. They find the tobacco of the Šavajé to be better and obtain seedlings from them to improve their stock. Thus, on my return journey from the Šavajé I was accompanied by /Ills. 103-104 appear here/ a

/261 cont./

276 on pieces of cane (1), which generally resemble the Brazilian

1. In this connection cf. that Fonseca already mentions clay peace pipes in 1773, without, however, describing their shape. Rev. trim. 8, p. 378.

ones and differ from them only by the flattening of the underside. [531] They are usually provided with incised decoration and the clay (zõũ), light in itself, has taken on a black color from the burning [415] (Ill. 108 a-d). The daily supply, as well as the pipes, is kept in small baskets (mõdĭ, Plate 55, Ill. 6a) or in small plaited pouches, which, in rectangular shape, are made out of simple bast plaiting (sãhũ) or out of a bast plaiting similar to the sitting mats (mãši) (Plate 55, Ill. 6 b,c).

Smoking is done in the following manner: The tobacco is firmly pressed into the pipe until it is about three-quarters full; then a smoldering piece of wood from the fire is laid on it, and the opening is closed off with the hand or a finger. Then one sucks rapidly many times in succession until the tobacco is burning; the charcoal is then usually, but not always, removed. In smoking, they draw the smoke up rapidly many times in succession: it looks as though they were sucking or drinking (Plate 11, Ill. 3); only then do they take the pipe out and expel the smoke.

171 276 It seems remarkable that the Kayapó use the name wălĭkŏkŏ, thus, in the form from the women's language. They likewise use pipes made from the fruit of the jequitiba tree; as a unique specimen I saw a pipe of clay fashioned in the same shape. But they already generally use suction tubes which are stuck into the pipe from the side. Such pipes were present only in small numbers, and the Kayapó were constantly demanding them from me. Apparently the implement, and with it the name, reached them from the Karajá or Šambioá through the Brazilians. The women's word is explained by the fact that the men, too, usually use this form in speaking to strangers.

Plate 56

411

1. Archer.

868

415

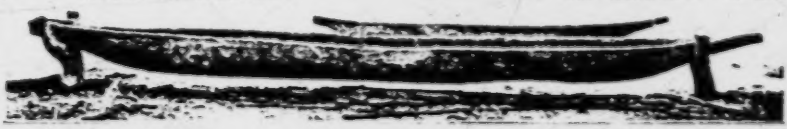
2. Target ring.

4 a-c. Small carrying-gourds.

411

3 a-c. Club sticks.

501



5. Karajá boat on work-rack.

/276 cont./

482 415 Smaller loads are carried in containers on a hand-strap, for example, in carrying sacks (mãsĭ; Pl. 57, Ills. 5 and 6), carrying bags (lõlŭ; Pl. 57, Ill. 4), two-piece baskets (wrăbăhĭ; Pl. 57, Ills. 16 and 17), small pouches (Pl. 55, Ill. 6 a-c), or in small gourd vessels, the perforated edges of which hold the carrying-bands or which are either plaited round with bast (dălĭlĭkŭ) or are set into a net of black cotton plaiting (wălăbŭkŭ; Pl. 56, Ill. 4 a-c).

854 Children ride on the hip and are held there with the hand (Pl. 12, Ill. 4; Pl. 37, Ill. 2; Pl. 42, Ills. 2, 3).

501 [484] Their principal journeys take place by water in a boat. The boat (ãwŏ), of which there is one or more in each family, consists of a dugout six to ten meters long and 40-60 meters wide. The two ends are greatly elongated and slope up from below, so that getting on and off the sandbanks is easily accomplished (Pl. 56, Ill. 5). The boats have no seats; one squats or sits on the narrow bottom. Sometimes cross-rods are put in, upon which the cargo is placed to protect it from the bilge water. In one place [372] in the boat there is often a layer of loam upon which lies the smoldering wood for transporting fire.

The boats are propelled with oars and poles; both are used in journeys upstream and downstream, the poles, of course, only in shallow water. The oars (nãlĭhĭ) are manipulated freely as paddles, and, indeed, the rowers kneel or sit in the boat, their [502] faces in the direction of travel. If the boat is propelled by one man, he sits at the rear end and steers at the same time; with a crew of two men, one sits at the front end and one at the rear; several rowers distribute themselves over the entire boat. In the latter case, the rowing rhythm is entirely spontaneous, since the [533] ones in the rear must adjust to the man in front. The song which young people like to take up while rowing has nothing to do with the rhythmical rowing. There are various ways of working the oars: short strokes with pauses after each stroke; long, evenly spaced strokes; slow strokes with a lifting of the blade at the end, so that the water falls off the blade in a broad surge, are regarded [147] as a particularly elegant manner of rowing. The Indians have great endurance; they row for many hours without interruption.

Plate 57

285
415
482

1. Back basket.

3. Round carrying-basket with forehead band.

2. Back basket.

12.

4. Carrying bag.

5. Carrying sack.

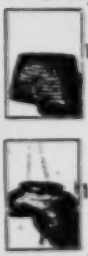
6. Carrying sack.

13.

12 and 13. Oblong basket plaited out of a leaf pinna.

8.

9.



10.

11.

8-11. Baskets with square bottoms and round openings.

7. Pointed-oval basket.

14. Basket-bowl, both plaited out of two pinnae each.

15. Basket,

16. Two-piece basket, opened.

17. Two-piece basket, closed.

/277 cont./

501 [500] The boat is pushed over shallow places; to get over exposed sandbanks extending crosswise, wooden rollers are laid down on which the boat is rolled across (Ill. 9).

There are no anchors for securing the boat; stones with plaiting around them serve only as anchors for the bottom tackle for turtles. The boats are easily pulled up on the bank, and the boat pole is stuck into the sand through the loop; this is the whole mooring.

[415] Half-gourds are used to scoop out the water that enters.

[532] [484] [211] I saw decorated boats only in Village No. 20. Here, on the inner wall of a boat, there were light-colored human figures; another boat had 36 notches on the edge, which were said to be the number of nights required for a journey to the Sambioá.

484 Such trips lasting for weeks are usually undertaken in a large company; often the entire village sets out in a great number of boats packed high. By themselves the Indians only make [249] journeys of one or two days. By way of /278/ provisions they take only a little with them: manioc, maize, and the cooking pot; the fish are caught on the way twice a day. Rower and helmsman change places daily on longer journeys, especially if only two men are traveling in the boat.

502 132 Shipwrecks sometimes occur, especially while crossing the river in a storm. Such accidents, in which Indians lost their lives and of which several examples were recounted to me, are easily explainable in view of the high waves which storms create on the river and the narrow, low boats of the Indians. In fact, I myself with my boats (dugouts with one or two side planks set on them) was often forced to seek refuge from wind and waves for hours on high banks or on sandbanks.

The Indians endure bad weather on the journey rather simply. They quickly build themselves small sheltering walls out of poles and prepared palm leaves, which they always carry with them on longer journeys, or they pull the boat on land, turn it upside down, and lie down under it wrapped in their coverings beside a fire which they light in the center. They spend the worst nights of storm and rain in this manner.

/283 cont./

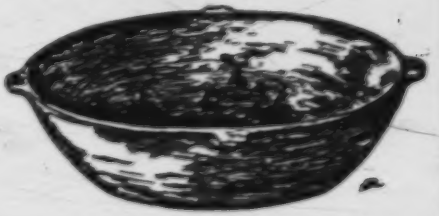
373 After this the vessels are dried slightly in the sun and then fired. This is done on an ordinary hearth. I observed how a large cooking pot stood on three hearth shards with the opening downward and was being fired by a fire underneath it (Ill. 131). I am unable to say whether a firing is also done from the outside. I did not see the use of the termite hill as a kiln, as Ehrenreich reports from Magalhães ("Beiträge," p. 19), anywhere during the dry season; the shaping and firing always took place on the sandbanks on the ordinary hearth.

Ill. 129.

Pressing the groove into the roll of clay.

Ill. 130.
Placing the roll of clay on the edge of the bottom of the vessel.

Ill. 131.
Firing the pot.



Ill. 132.
Clay bowl with four protuberances on the rim.

415 Large cooking pots, grave urns which are nothing more than huge cooking pots with a lid, three-legged cooking pots, and bowls are made. All these vessels are called wädjiwi. Concerning the sun-dried clay dolls as toys, see p. 247.

The shapes are very simple: the common type is the slightly curved double-conical shape (Ill. 89); the double-bellied pot (Ill. 90) is rare; and the three-legged cooking pot (Ill. 91) is also not too /284/ frequent. Dishes are rare; the most frequent are the shallow bowls (see Ill. 95 /see p. 172/). The eating dish with the four rim-protuberances (Ill. 132) is most peculiar; perhaps it is the result of Brazilian influence, which is

/284 cont./

415 177 [939] very pronounced in the pottery in the villages from Leopoldina to São José. These villages furnish the Brazilians with cooking and eating vessels, so that in São José and Leopoldina one finds [531] Indian vessels almost exclusively. They have already been adapted, however, to the taste of the Brazilians: the small eating dishes have the typical bowl-shape and on the edge bear a decoration in red color (Ill. 96). The water-cooling vessels, too, which the Indians in the villages mentioned make for the Brazilians, show the purely Brazilian type and red decoration. [386] [317] The red designs are made with an earth color. The red earth for this (ɔ̃ɔ̃ʔ, ɔ̃ɔ̃bũlẽ) comes from the Barreira do Veado and is taken along to São José and Schischá by the Indians of the north horde traveling south for arrow cane, in order to sell it to the Indians [533] there. It is applied mixed with water. The true Indian vessels are undecorated.

Ill. 133.
Old clay-vessel.

I obtained in Schischá a most peculiar vessel, whose origin is unknown (Ill. 133). It is irregularly spotted dark red and black as a result of uneven firing; it is apparently made out of very crude clay and in a very primitive fashion. The two knobs on the edge, which are slightly hollowed out on top, are striking. The vessel was found several decades ago in the sand of a sandbank by Indians from Schischá on a journey downstream. The Indians themselves were unable to say where the vessel might come from.

415 114 I did not see anywhere the pot and bowl forms brought back by Ehrenreich: shallow, round dishes (Berlin 3862), flat, round plates (3863 and 3864), flat, oval plates (3865), low elliptical double bowls with a dividing wall running lengthwise (3866), cylindrical pot with turned-down rim and bast hanging-band (3861), double conical pot with hanging band (3858), and clay spoons (3878).

/286 cont./

396 out with the ax. In this crude shape the boat is brought into the village and placed on two forked posts about half a meter high (Pl. 56, Ill. 5). With oaguassu palm fronds, which are laid in the hollow, the interior space is completely burned out and blackened, while at the same time burning through the walls is prevented by quickly snatching out the fire. Then, while the wood is still warm, about 20 cross-sticks, each approximately three centimeters thick, are stretched from wall to wall; palm fronds are propped against the boat all around and are lighted at four or five places on either side by one man each. After about five minutes the outside charring and blackening of the boat is completed. The struts remain in the boat until the next day; they are very bent. Afterwards the boat is put through an inspection, during which possible irregularities, especially of the bottom, which could cause disturbances in the balance, are removed with the ax. At the front, narrowly tapering end a hole is cut into the right wall, directly under the edge, for the loop into which the boat pole is stuck during the rowing or lying quietly on the bank. This hole is supposedly cut in with a sharp knife under the application of a wooden mallet.

415 412 114 I did not see wooden vessels. Ehrenreich brought back a few: a round vessel hollowed out from a tree root, with a carrying string (Berlin 3875) and two spoons, the handle of one of which terminates in a tucano head (3934, 3935). In the case of fire [372] sticks, according to him, the drilling stick consists of taquara, the base of Bixa orellana.

41 [824] Of larger fruits only gourds are used. They are carefully dried by being stuck on sticks that stand in the glaring sun and in the sand of the sandbanks. Later, tied together, they are hung on a vertical stick (Ill. 26 a, b). Hollowed out, they serve as oil containers, as hanging containers for white down feathers, with a bast stopper (Pl. 58, Ill. 3a) or wax seal (the hanging band is fastened with wooden wedges; Pl. 58, Ill. 3 b, c), halved paint bowls and eating dishes, smaller ones as spoons. The whole- [531] gourd vessel and larger half-gourd vessels are usually decorated with incised ornamentation, the smaller half-gourds with Pyrography.

/286 cont./

pyrography. Of the other fruits, jequitiba is used for tobacco pipes, hollowed out and crudely carved on the outside (Ills. 103 and 104); Thevetia is used for necklaces or pendants on belts, etc. The latter usually bear a small /287/ bunch of feathers in the hollow. Other small, whitish fruits are bored and strung as chains. In Ehrenreich's collection there is a small bowl, made out of a timbo fruit, for storing the urucú color (Berlin 3876).

The bark of trees is made into women's aprons. Above all the bark of the gameleira is used, which furnishes the reddish aprons (ăndähūlĕ). Other species (also gameleira?) furnish red materials (ămbūŏdă) or white shiny materials (hidēūlĕ). Ehrenreich, in addition, also mentions Apeiba jangada (Berlin 3696). The preparation is as follows: Thick branches of the trees concerned are hewed off in the required length (one and a half to two meters) and brought into the house. Here the men, with an angular stone, strike off the solid pieces of bark, slit the bark lengthwise, and peel it off. The further treatment is the task of the women: the pieces of bark are soaked, laid folded together on the manioc mortar turned upside down, and are now beaten with a flat stone, usually an old stone ax, until they are completely soft.

Ill. 134 a, b.
Embira: a) wound on a rod,
b) rolled up.

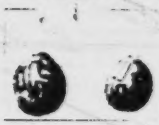
H. Bast is used in wide layers as an ornamental binding material and in fine strands as material for strings and for knotting mats.

As ornamental binding material, the bast of Malvaceae (embira: dōdĕ, etc.) is used above all. There are light red, red, and black varieties. It is kept in all widths: the finest (0.3 centimeters wide) is wound on rods (Ill. 134a), the wider (2.5-4 centimeters wide) is rolled up into stout rolls in such a way that the colored, shiny side is on the inside (Ill. 134b). They are used

Plate 58

1. Addition to pottery clay.

2. Pot bottom with rod-sieve texture.



a-c. Feather gourd-vessels.

4. a Bunch of imbauva fibers. b Bunch of buriti fibers.

5. Sample of basket plaiting.

8 a and b. Manner of storing feathers.

7. Ball of cotton.

6. Spindle with picked-cotton band.

10. Monkey-skull rattles.

11. Funerary urn.

9. Bamboo trumpet.

/299 cont./

303 next to one another and, at the place where the lower pair of cross-rods is fastened, lightly interlaced with cotton threads (Ill. 151). Then the two lower cross-rods are fastened over them, at first loosely with fine bast thread (Ill. 152), then permanently by means of a firm winding with cotton thread. Then the surface plaiting is put on; it is likewise only made by hand. Finally, the two upper cross-rods are put on and plaited over in the same manner as the lower ones. The patterns on the surfaces are the customary plaiting patterns. Cross-threads are often put on at the narrow edges (ill. 153).

237 301] L. The feather technique. In fastening, arrangement, and color combinations of the feathers, the feather ornaments of the Karajá present a rich diversity, richer probably than in any other Indian tribe. As material they use white down feathers from ducks and diving birds, small fine red feathers, small body feathers from parrots of all kinds, wing and tail feathers from araras, vultures, owls, and herons. I did not observe any coloring of the feathers, on which Ehrenreich reported in "Beiträge," page 14, nor was I able to find out anything about this. The down [415] feathers are kept in special, small gourds which are closed with a wax knob or a bast stopper (Pl. 58, Ill. 3 a-c). The small fine red feathers are tied side by side on a string and wound spirally on a rod. Parrot feathers are placed in the baskets in small bundles or arranged fanlike side by side (Pl. 58, Ill. 8b). Wing and tail feathers are arranged in wings, and, indeed, in decreasing length. Two such wings are usually placed with one on top of the other, so that the rows of feathers descend in the opposite directions (Pl. 58, Ill. 8a). This kind of arrangement is very durable and at the same time makes it possible to find easily the very feathers required.

Usually the feathers are used in complete form. Sometimes, however, they are clipped, and, to be sure, in the long direction for arrow feathering, but crosswise for feather ornaments of all kinds. Whereas at present this clipping is done with the shears, the feathers were formerly singed off in order to obtain the desired shape.

/306 cont./

868 501 In order to learn to row, boys use small oars, which in general are similar in shape to those of the adults, but sometimes deviate in the shape of the blade (Ill. 166a). They are 64-96 centimeters long. Only one specimen /Ills. 162-166 appear here/ /307/ showed painting with red and black squares (Ill. 166b). They, too, have two grooves in the handle cylinder.

868 227 For learning to fish, boys use small anchored nets (hãdeke, lãhole) knotted out of bast, which they set up in the water on the edge of the sandbanks; they are mounted on two long side rods and are kept stretched by several vertical struts (Ill. 86). /Ill. 167 appears here./

868 283 Girls learn to spin and cook. They have small spindles on which they twist serviceable threads at an early age. One sees girls from six to seven years old already spinning almost constantly. The spinning whorls are either double-conical clay whorls or wooden whorls that are dome-shaped on one side (Ill. 167). This primitive shape has thus been preserved among the children, whereas it seems to have been lost to the adults.

868 415 Small clay dishes appear in all sizes; the larger ones may actually be used for cooking, whereas the smaller ones serve only as playthings. The actual cooking utensils are partly blackened with soot on the outside, in other words, have been exposed to the fire. Besides the usual forms (pot, Ill. 168a) and bowl (Ill. 168 b,c), other forms also appear: bowl with convex bottom (Ill. 168d), dish (Ill. 168 e,f); a four-part dish (Ill. 168g), the use of which did not become clear to me despite the long Indian explanation of the mother concerned, seems to be used for a very special purpose. /Ill. 168 appears here./

524 415 /308/ All the other dishes are used only for play; some of them are not fired and are so small that cooking with them is impossible. It is surprising in this connection that in addition to the [184] usual types there are quantities of different, almost European-looking vessels, which, strangely enough, all come from the village on the Tapirapé mouth. I did not see these peculiar forms

[TEXT CONTINUES ON P. 246]

5: Krause- 245 E-5 (1908) 1911 SP9 Caraja SP9

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283

Ill. 167.
Child's spindle
with wooden
whorl.

524
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Ill. 168 a-g.
Small clay dishes for children.

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184
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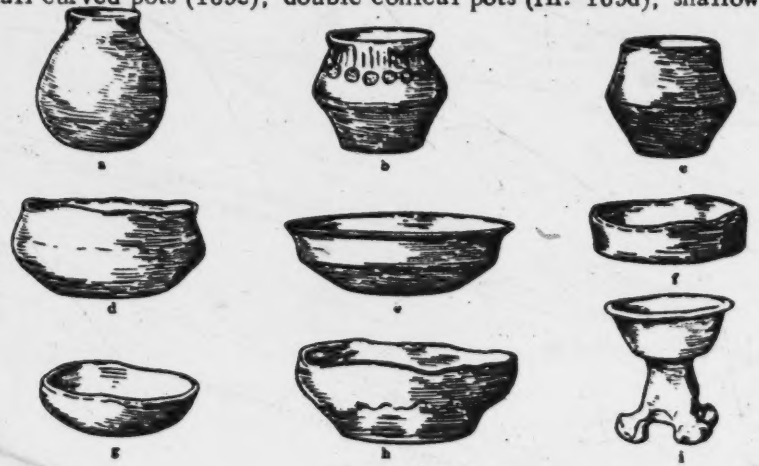
/308 cont./
in other villages. /309/ Could influence from the Tapirapé Indians be present here? A few specimens seem to be merely unskillful versions of true Karajá types. Of the ordinary forms there should be mentioned: vessels like water jugs (Ill. 169 a, b), tall curved pots (169c), double conical pots (Ill. 169d), shallow



Ill. 169 a-i.
Small toy dishes.

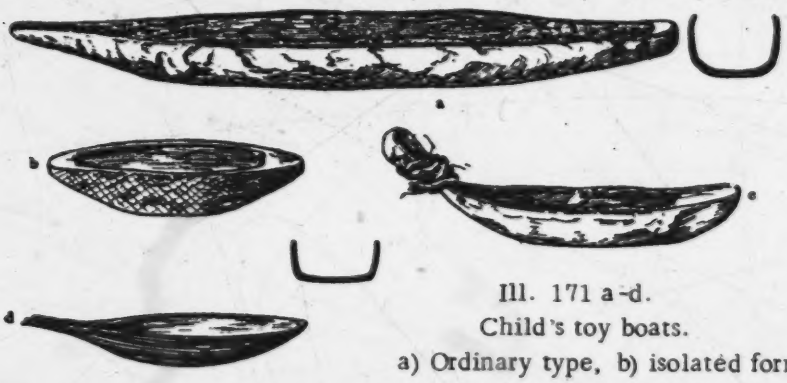
Ill. 170 a-f.
Small toy dishes.

/309 cont./

cooking pots (Ill. 169e), shallow dishes with straight or curved sides (Ill. 169 f-h), three-legged pot (Ill. 169i). The divergent forms consist of oval bowls (Ill. 170a), small pots with a minimal opening (Ill. 170 b, c), the bottom of which sometimes comes to a point (Ill. 170d), vase-like pots (Ill. 170e), stemmed pots (Ill. 170f), goblets (Ill. 170g), bowls like flower baskets, with a three-part handle (Ill. 170h), and lamp-like bowls with two points at the upper edge (Ill. 170i).

These smallest vessels already bring us to the actual playthings.

Small boats (hãwŏlĭŏlĕ) with oars are floated by children especially the boys, in the pools on the edge of the sandbanks.



Ill. 171 a-d.
Child's toy boats.
a) Ordinary type, b) isolated form, c) halved gourd, d) palm-leaf sheath.

Their form differs from that of the large boats insofar as the rear part is cut off crosswise and does not taper to a long point. The boat in Ill. 171a represents the ordinary type, to which belong two painted oars and a clay doll (girl with long string apron and feather tuft). The boat in Ill. 171b shows a divergent type; it was carved by Kurišĭ, who had already been to Rio and São Paulo and spontaneously remarked that this form was the product of his own imagination. As a substitute for these imitations, halved gourd shells (ĭsã, Ill. 171c) or palm-leaf sheaths (ēlŭdãzĭ, Ill. 171d) are used and are pulled along by ropes in the sand; they were observed only in the village on the Tapirapé mouth. The small oars which belong

/359 cont./

235 Of tame animals I found among the Šavajé:

Chickens, which were gladly sold to me, but were not eaten by them; vultures, spoonbills, and parakeets sat tethered on the supply racks in front of the houses; vultures in large numbers squatted on the ground near the wall posts in the houses. Araras were totally absent. Instead, a huge white eagle sat tied to a low cross-bar behind the chief's house (Pl. 30, Ill. 2).

264 The women ate even in my presence. Only the girl who traveled back to the Karajá with us ate turned away from us on the trip, and only when she thought she was not being observed.

252 The hearth, as mentioned above, lies in the circular structures of the houses, on both sides of the entrance. As among the Karajá, it consists of the tips of three termite hills or of three clay shards. Roasting is done on grills (Pl. 61, Ill. 1). [412]

415 The cooking vessels are identical with those of the Karajá. 412 The manioc grater (wõlãnăkiă; in the women's language, kõlãnăkiĕ) and the rod-sieves (brẽdjĕ) have the same shape and construction as those of the Karajá. For stirring, an oar-shaped spoon (nãlĭhĭ; Ill. 193) is used. [184] For everything else, see the Karajá!

Ill. 193 a, b. Stirring spoon. (b from the side).

249 The luxury item is tobacco, which is cultivated in a considerably better variety among the Šavajé than among the Karajá. [438] The latter buy large quantities of it from the former, even cuttings, so that they will be able to grow this better variety themselves at home. Tobacco (kõtĭ) is stored plaited into three-part braids (Ill. 194) and is carried in plaited bags or such

Plate 61

252

1. Grill of the Savajé.

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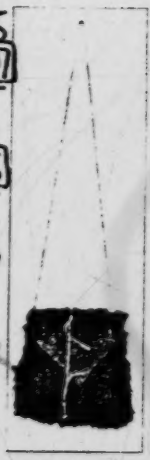

2. Tobacco pouch of monkey skin.

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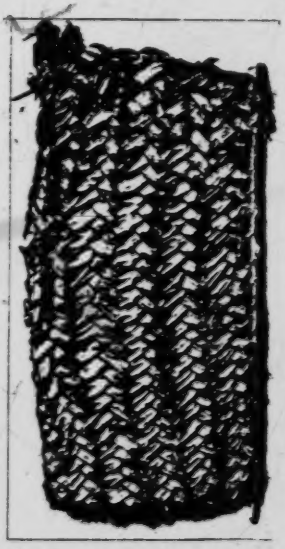

3. Carrying sack, plaited out of a palm frond.

4. Bow for picking cotton apart.

a b c d

5. Spindles.
a Wax, b unfired, c and d fired clay.

/362 cont./

312 Water was transported in long gourds (rŭkŭ) with short
415 hanging bands; the gourds were usually crudely decorated with
531 pyrography (Ill. 200).

184 9. The techniques are even more primitive than those of
[338] the Karajá; in fact, the Šavajé obtain their iron implements and all foreign wares only through barter with the Karajá. Hence, everything that was said about the latter also applies to the Šavajé.

412 I still found a few examples of stone axes [ūōmădū(ĕ)]; they were used as beaters in pounding soft the women's bast aprons on mortars turned upside down. The two specimens acquired by me are strong, wedge-shaped axes 14 and 20.5 centimeters long; on one, the cutting edge is considerably hollowed out, probably through use as a nutcracker (Ill. 201 a, b).

323 The pottery is as primitive as that of the Karajá. Here,
184 too, we find no decorated vessels. The two vessels acquired by me consist of red clay, are of the Karajá type, and represent a cooking pot (wădjĭwĭ) and a bowl (wădjīwāŭdă). /363/ /Ills. 200-206 appear here./

283 /364/ Working with cotton. For picking cotton apart, a small, quite crudely worked bow is used (Pl. 61, Ill. 4). The spindles (ăzõdāõ, Pl. 61, Ill. 5) consist of round rods 32.5-49 centimeters long, with whorls of wax, unfired or fired clay, or bone. By far the most prevalent are wax whorls, which in part are clumsy disks, in part have sharp edges and taper conically
[323] at the top and bottom. The unfired or crudely fired whorls usually have a double-conical form with a sharp edge; only one specimen consists of a thick plate with a rounded edge. Fired clay whorls are disk-shaped and have two sharp edges and flat, conical elevations on both surfaces. Bone whorls consist of quite flat disks, as among the Karajá.

Balls of thread of white (ăzõ) or black (ăzõdĕbĕ) cotton are also customary among the Šavajé; some of them are kept tied up in a bast covering (Ill. 202).

[Text Continues on p. 330]

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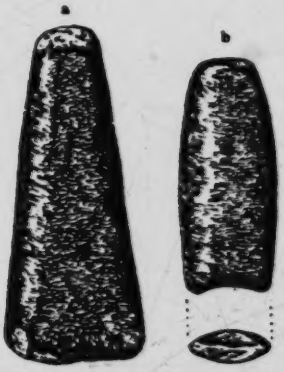
Ill. 200.
Gourd for carrying water.



Ill. 201 a, b.
Stone ax.

Ill. 202.
Cotton ball in bast covering.

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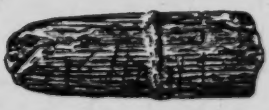
286 ←

Ill. 203 a, b.
Plaiting apparatus for girls' belt.
b) = rear view.

524 →

Ill. 204.
Crochet needle.



Ill. 205.
Black resin.

Ill. 206 a-c.
Child's bow with arrows.

6:Cook M-3,4 (ca. 1900) 1909
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323 only, is sought. The Karayá once more like all the South American tribes, form the pots without the use of the potter's wheel, the work being done by building up rings of clay, stroking and shaping, first with the hands, then with bones and shells until the vessel reaches the desired form and strength. The ashes of certain plants are mixed with the clay to give it greater firmness.

To secure an oven in which to bake the pots, these children of Nature again look to their common Mother. In the large, dome-shaped ant-hills which abound in their world, they find a nearly complete natural oven. They further prepare this oven for use by carving a hole in one side and starting a fire in it. This done, they put the pot, previously sun-baked into the kiln; then open a second hole on another side of the ant-hill to communicate with the first, by which to feed the fire. A draft is secured by opening a vent in the top of the natural oven. The women make clay spoons as well as pots. Though a few of these clay vessels are provided with legs, none of them have handles, except as cords are secured around them to serve as handles.

415 824 Besides these manufactured vessels, Nature again comes to the aid of these primitive people and furnishes them jugs, bottles, basins and pans of a great variety of shapes and sizes from calabash or gourd-shells. These vegetable vessels are not only as hard as wood, but very durable, though they cannot, of course, be placed over the fire. Large rattles for ceremonial purposes are also made from the gourd by replacing the seeds with pebbles, and attaching handles of wood.

534 824

285 Nature has supplied the Karayá with such a rich and varied material that braid-work is the principal household industry, a product notable for its utility and variety of form. The long, slender leaves of the oaguasse, or burity-palm, are braided together diagonally into mats to serve as flooring for the huts, and even for roofing. The flooring mats, being so easily produced, are made only as wanted. The finest grades of matting are made to sleep upon and to roof the hut. For this work,

[824]